

Nebula Award Stories 5. (216pp, Gollancz, £1.55), edited by James Blish, contains *A Boy and His Dog* by Samuel R. Delany, and several highly recommended short stories, including offerings from two recent winners of the Nebula novel awards: Larry Nimitz's *Ursula* by Guin, and the second-year runner the collection by David Zindler, which includes a critical essay, by D. Suviner, who immediately gets things straight by saying: "Whatever else it might be, SF is the literature of cognitive estrangement." Readers are advised to stick to the stories.

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Delusions of the Abwehr

LADISLAS FARAGO:

The Game of the Foxes
696pp. Hodder and Stoughton. £3.95.

HEINZE HÖHNE and HERMANN ZOLLING:

Network
Translated by Richard Barry
347pp. Secker and Warburg. £3.50.

These two books tell the story of two successive German intelligence services, the Abwehr from 1935 to 1944 and the Gehlen Organization which came into existence at the moment of defeat in 1945 and survives to the present as the BND (Federal Intelligence Service). The former began badly, with lunatic ideas based on spy-romances, and proceeded through a period of growing ineptitude until it achieved total inefficiency and collapse, penetrated by its external enemies and dabbling futilely in internal anti-Nazi intrigue. The latter started much better, with ideas influenced by the practical exigencies of intelligence in the field, grew indomitably, came to rely too much on agent information, was penetrated by its external enemies and created a major scandal by intriguing unsuccessfully against its internal political enemies. It is a question whether this is a typical life-history of all intelligence services or only of German ones.

The Game of the Foxes, a real bedside book, long but broken up into short self-contained chapters, derives most of its value from a discovery Ladislav Farago made himself, of microfilm records of the Hamburg and Bremen outposts of the Abwehr. They run to more than a million pages of documents, dealing with operations against Britain and, to a lesser extent, the United States. Their evidence is spiced-up by Mr Farago in the style of a popular news-magazine; we are told, for instance, that a wireless operator in Hamburg was "boyishly operated, blue-eyed, low-headed", and that the Abwehr second-in-command in Paris, Riemann, was a "big, head-clacking, hand-kissing, sybaritic Austrian". What we are not told about Riemann is that he was a byword even among his colleagues in that grievously defective organization for inefficiency and general sloppiness. For Mr Farago, under the influence of his own discovery, and despite the research of which an impressive bibliography is the witness, is inclined to present too favourable a picture of the Abwehr.

It is sheer bad luck that *The Game of the Foxes* should have appeared in Britain only two months

after the publication of Sir John Masterman's *The Double-Cross System* (reviewed in the TLS on February 18). This admirably sober and authentic treatise luridly illuminates the claims of the Hamburg and Bremen *Stellen*. The proof there contained—and Mr Farago cannot help accepting it—that M15 "actively ran and controlled the German espionage system" in Britain means that the microfilms over which he has pored so lovingly are the records of a pathetic delusion. He knows this, because he has read Masterman's original secret memorandum, which appears as "unpublished" in his bibliography and is twice very briefly quoted in the text as "M15 files"; but he is plainly a little sad about it. The inattentive reader is likely to be puzzled at times. He reads about "the Abwehr's most successful mission", with lots of detail, only to find out later that it was a success for M15. The fact that every agent in Britain was controlled turns up only on page 284. On page 595 he reads about Major Sandel's "best spy, still at large in Britain", who sends on January 15, 1944 a message about Eisenhower's arrival next day. If he turns up the index he will realize that the "best spy" had been a British agent for nearly four years and if he knows anything about the game he will realize that this is just the sort of genuine but valueless fact that a case-officer would give a double-agent to send (Eisenhower had arrived on the 14th, and it would be announced on the 16th); but during bedside reading the mind is perhaps not at its most critical.

The chapters about the United States are thinner, mainly because Hitler thought espionage there both unnecessary and undesirable. There are stories worth mentioning about the involvement of those strangely contrasting figures, John L. Lewis of the CIO and William Rhodes Davis, the oil-magnate, in intrigues in which the Nazis were interested. On the whole, however, there is nothing of great significance, though the tendency to leakage of both soldiers and civilians is well illustrated. When he turns to the Mediterranean theatre, Mr Farago is certainly not at home. He thinks, for example, that when Mussolini fell in July 1943 "the huge Afrika Korps in Libya was now in danger of being hopelessly cut off". The Afrika Korps of two divisions only, and the German/Italian Army Group of which it formed a small part, had not only been cut off but had laid down their arms two months earlier.

Nothing but praise, on the other hand, is due to Mr Farago's demonstration, based on much hard work, that the story of the spy who guided

Lieutenant Prien's U-boat into Scapa Flow is a sheer invention of an out-of-work newspaperman. He also gives full supporting evidence of Schellenberg's famous gaffe about the Casablanca Conference. Noticing that his report, accurate as it happened, came from Portuguese sources, and confusing that language with Spanish—and trying to be too clever—he firmly asserted that Roosevelt and Churchill would meet in the White House, going on to invent details to add verisimilitude to his error. Nevertheless it was Schellenberg and the SS who took over when Canaris and the Abwehr were finally discredited. Intellectually they were no better: H. R. Trevor-Roper says in his essay on Canaris, "they probably believed more abject rubbish than any other ruling class in Western history"; but at least they were new brooms and swept away a mass of the worthless misinformation illustrated in *The Game of the Foxes*.

More characteristic of the genuine German shrewdness and gift for methodical accumulation of information was intelligence in the field. It was from this that General Reinhard Gehlen, the subject of *Network*, received his first initiation. He was a regular officer, commissioned in 1921, who joined the General Staff in 1935; it does not appear, in spite of what H. R. Trevor-Roper says in his valuable and spirited introduction, that he was any more of a Nazi than any other regular officer. In 1942 he transferred from operations to become head of intelligence for the Eastern Front, a position comparable with that of Sir Kenneth Strong under Eisenhower. Here, faced with tangible and immediate necessities, he appears to have done reasonably well. It is true that even so he never conquered the peculiar German obsession with agent information, but at least he learnt to pay some attention to the really valuable sources of prisoner interrogation, wireless interception, aerial reconnaissance and captured documents. He built up, as every competent intelligence officer must do, full card indexes on Russian formations and personalities.

When the collapse came, he offered himself and his files to the Americans, promising them also to reactivate what he claimed to be a large network of agents behind the Russian lines. The offer was accepted, and he was allowed to pick a team of officers and set up a self-contained organization. The agents came to nothing, but before long a far more valuable, copious and reliable source became available when German prisoners-of-war started to be released from Russia.

From these, and from the continuously growing card-indexes, he was able to form a fair picture of the Russian military and industrial machine. Russian officers in the occupation armies, especially in Austria, also provided many willing informants. In 1955 the Gehlen Organization, as it was called, was taken over by the German Federal Republic and placed under the direct control of the Chancellor's office. The organization continues under his successors.

Heinz Höhne and Hermann Zolling are critical though objective. They concede that Gehlen did good work in the early days. It was a feather in his cap that he was the first to break the scarcely believable news that the Russians were raising a new German army in 1948. Until the building of the Berlin wall (of which he gave no warning) and the creation of a ruthless and efficient counter-espionage organization in East Germany, he kept Bonn well informed of developments in the East—an easy but necessary task. With time criticism grew. He had recruited ex-SS-men, fewer now doubt than had his opposite number behind the wall, but they were more vulnerable in a democracy. That came the revelation, in 1963, that the organization had been penetrated at the top by a Russian agent. To make the parallel with the Abwehr complete, Gehlen was proved guilty of political intrigue. When Adenauer retired, his successors insisted on reform of the service. The authors are hopeful that under new management it will remain a valuable instrument "so long as the isolated social systems of the East close their doors to a world eager for détente".

Network is engagingly written, based on thorough and documented research, and is well translated by Richard Barry.

Linguistics in Language Teaching

D. A. Wilkins

The idea that linguistics is a subject of particular interest and value to foreign language teachers is one that has become increasingly accepted in recent years. This book relates current linguistic thought to the practical problems of language teaching, including English as a foreign language. David Wilkins has adopted a deliberately practical approach: he has not attempted to promote a single theoretical view or to provide a complete survey of theoretical linguistics. By selecting features from various schools of thought, he has shown how a learning programme will be influenced by aspects of theoretical and descriptive linguistics. He has thus selected a number of major topics in linguistics—for example phonetics, phonology, grammar, vocabulary, social function of language—which he explains briefly (but simply enough for the non-linguist) and then relates to foreign language pedagogy. Including in the discussion any significant approaches supplied by the main linguistic theories. He writes: "I have attempted through the discussion of a wide range of topics to discover how far decisions in language teaching can be, and in some instances have been, informed by a knowledge of linguistics".

Contents: Linguistic attitudes to language. Phonetics and phonology. Grammar. Vocabulary. The social function of language. Error and the psychology of language. Error and the mother-tongue. Linguistics and the scientific study of language teaching. Recommended further reading. Index. £2.50 net

—Edward Arnold—

THE POWER OF PRINT—1

Literacy and the non-literate

BY JACK GOODY

IT IS A MISTAKE to think of pre-colonial Africa as the dark continent unenlightened by the lamp of literacy. We do not, it is true, know of any early systems of writing which developed there, though some, such as the famous Vai, and the lesser known scripts, such as the Sango, were invented after the colonial period had begun. But alphabetic writing of Middle Eastern origin made its mark outside Egypt as Judaism, then Christianity, and finally Islam penetrated into the southern sectors of the continent. Christianity and its literature con- sidered to be important in Ethiopia, Islam spread in the savannah country of the West and along the coastal regions of East Africa, bringing its teachers, its brotherhoods, its books.

The nature of religious literacy inevitably placed certain limitations on its effectiveness; it was a restricted literacy both in terms of the proportion who could read and the uses to which writing was put. Moreover, its religious basis meant that a major function was communication to or about God. While courts utilized writing for a number of purposes—historical, treaty-making, epistolary—it was the magical-religious aspect which most impressed the majority of the population. They were concerned with writing as a means of communicating with God and other supernatural agencies, rather than as a means of social and personal advancement. Certainly there was nothing to be ashamed of in being non-literate.

But the position is now changing. The new literacy, associated with predominantly secular teaching at European-type schools, lies at the basis of a dual economy, a dual economy of the spirit as well as of labour. What does the advent of modern literacy do to societies that were previously non-literate? The extent to which new commercial and political activities depend upon literacy hardly needs stressing. The growth of towns, the growth of the economy, the growth of the political system involving mass participation, the growth of the media: all these depend to a greater or lesser extent upon changes in the system of communications. But 80 per cent of Africa, as of other parts of the developing world, remains rural. What effect does the growth of literacy in their midst have on this segment of the population?

It gives rise at once to an extending horizon of mobility. It forces the gaze towards considerations of achievement rather than birth. This criterion may not be universally applied, but it is always relevant. In Africa the result has been a drastic modification of existing elites. Some of the slaves taken to school, when their owners refused to avoid the District Commissioner's pressure to recruit their own sons, have achieved more than their masters of the ruling lineage. Finally, the first literacy has been to create the first MP for his district. This new system of achievement carries a new system of rewards leading to the successful individual out of the local setting and enables him to operate on a national level: it enables him to command national or even international salaries. The new elite, seeking to maintain its own position, encourages its children to pursue the same goals, and the system of education, earlier an open channel to social mobility, now becomes the instrument of status preservation.

But even in the early phase it is not simply a matter of achievement; there is also a yawning gap between those who have been to school and those who have not, between those who have a book in their hand and those who do not. In David Ruba- naba's novel, *No Bride Price*, the hero is sent to his native village and finds an old man who had seen life, who had prepared himself for the actual life. But the change came not at a sudden change. A white man with a book in his hand, every day at the edge of the village and under the children. Under these conditions there is a sense of inferiority which is the pace of educational development, thus leading to an over- development of schools. For there are

too many educated for the available jobs. While people have been educated out of subsistence agriculture (as they see it), there is no alternative occupation. We find the classic dichotomy, typical of Ceylon, of Egypt and becoming more typical of Africa: the educated unemployed, the school leaver who refuses to go back on the land, who regards himself as destined for a white-collar job.

Thus, in many parts of the continent the effect of introducing literacy is, temporarily at least, to split the population into two halves, one of which is largely rural, the other mainly urban. The split may not always take the form of a physical separation. But many of the literates working in the country will be doing so reluctantly, with their eyes on the town and on its life. For literacy achieved through formal education is the main method of self-advancement, of reaching beyond the level of subsistence farming. Indeed it is not only at the subsistence level that agriculture is considered to provide an inadequate life; the stress of school-leant values falls elsewhere, in favour of white-collar jobs (or "white-collar" jobs, as they are sometimes called in West Africa), preferably in an urban setting.

Let us look at the situation in Northern Ghana in greater depth. Writing was not unknown in this region before the colonial conquest. Indeed that conquest was recorded by a Muslim author, Al-Hajj Umar of Salaga, who wrote a widely distributed poem on the coming of the Christians. In D. G. Martin's translation, it runs:

A sun of disaster has risen in the West,
Glaring down on people and populated places . . .
The Christian calamity has come upon us

Like a dust-cloud.
At the start of the affair, they came Peacefully.
With soft sweet talk.
"We've come to trade", they said.
"To reform the beliefs of the people.
To halt oppression here below, and And fed us with tasty foods . . .
But recently they've changed their tune.

Literacy was used by Muslims for a variety of purposes, principally religious ones. But the rulers were rarely if ever literate. They used some literates as scribes and secretaries but, unlike the later Fulani conquerors of Northern Nigeria, they did not themselves know how to read and write; and indeed knowledge of these skills was seen as inimical to the practice of war and government. In this respect the situation was similar to certain kingdoms in the ancient Middle East, where rulers were not necessarily literate and where those who could write might have a status inferior to those who could not. Indeed, the word scribe has something of a pejorative implication to this day: a menial intellectual, at hand for the purposes of administering to the ruling class.

With the advent of colonial rule, the situation changed: the value of literacy as a means of social and personal advancement was immediately clear. The new conquerors used writing at every stage in their administration of the country; once they had locked away the Maxim guns in their armoury, it was the pen and

telegraph that took over. The increasing dependence on written communication manifested itself not only internally, but also in communications with the subject peoples. These had to be trained to run the burgeoning bureaucracy and to extend this communication to the people themselves. In Northern Ghana the first schools were established by the army and by an intrusive mission. More informal instruction was arranged in the remote areas. The DC of Lawra established a "Hausa" school for the sons of headmen, who were to act as messengers between district headquarters and their father's villages. With the introduction of the system of Native Authorities in 1932, chiefs had their own clerks, with their own bureaucracies. And later still, pressure was exerted for chiefs themselves to be literate, so that they could participate in the full gamut of council activities, agenda, minutes, memoranda and returns.

Though it was an advantage for chiefs to be literate, for members of parliament, first elected in 1951, there was no alternative. Consequently it was the school teachers and the clerks who were the obvious candidates for these offices, which turned out to be of such high status in the community. Not only did they command a salary which was initially much more than that of a British MP (and hence vastly in excess of their previous earnings, or indeed of what they were likely to get if they were not re-elected), but there were abundant opportunities for doing favours and receiving rewards. By local standards, MPs did immensely well and by 1966 there was often the most substantial house in the locality, though some officials such as the DC and the Clerk to the Council were beginning to catch up.

All this mobility had been made possible by literacy, by education. Indeed the effects are so dominating that a two-sector economy, trained partly in school, partly in the home, however desirable from the economic standpoint in phasing in the new developments, in maintaining a balance in educational investment, in keeping going the production of food, becomes virtually impossible to accept as part of a deliberate national plan. As citizens, the non-literate population would be excluded from so much, at least on the political level. They cannot read, much less understand, the law: appearing in front of a magistrate or judge, they are offered a book or a "fetish" on which to swear; acceptance of the latter identifies them as inferior, as illiterate, as "pagan". When they receive a letter from a son working elsewhere as a labourer, they have to find, and probably reward, a literate to read it. If they want to reply, they may have to approach one of the letter-writers sitting outside the local post-office. When the newspapers arrive, they are again left out. Though in recent years the transistor radio has done something to lessen the divide, it can never bridge it altogether. When the tax man comes, he can cheat them with the receipt. Even the new religions are written, the priests literate; propagating the knowledge of the Book, which contains the secrets of life and death. They are at the mercy of a hostile world, geared to the man who can read and write. That is what development, modernization, independence, is all about.

Yet the world of the non-literate is not dead. His culture continues in a modified form and even finds some favour among the new elite. And there is evidence too of some counter-reaction. In Northern Ghana there have been signs of not a parents' strike, at least of increasing reluctance to send children to school. Despite the avenues that have been opened up for the successfully

literate, the standards of education required for new posts are constantly rising as the output of secondary school, technical college and university increases. With a limited number of jobs available for those who do not go to secondary school, the boy finds himself having to scrape a living loading lorries or running messages. Meanwhile he himself is unwilling to return to the farm. Seeing this happen more and more, and seeing too the lack of help given by educated sons to their old or infirm parents, people in some areas are becoming increasingly reluctant to send their children to school; not only do schoolboys fail to contribute to their own livelihood, they fail to help later on, especially if they are unemployed. The consequence has been the closure of a number of rural schools.

How does the advent of literacy affect the quality of life at the village level? One general feature of writing dominates the process of its introduction into non-literate societies: its ability to preserve speech so that communication can take place over space and over time. It is a process of distancing, which affects the personal as well as the national level.

The way it does so can be seen from a community in Northern Ghana. The village of Birfo had had a primary school for some twenty years when



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I returned there in 1971. Not one of its scholars has remained in the village; all left to get employment elsewhere. How did writing affect those that stayed? Clearly, it introduced a radical division between those who "knew book" and those who did not. The literate returned to the village occasionally, for funerals or for other celebrations, but he was not concerned with its day-to-day functioning. At Christmas there was a great exodus from the towns, and over the official holiday many literates returned to their natal villages, took part in settling some disputes and provoking others, and held meetings of "The Young Men's Society" which only they were allowed to join. For this purpose, they elected a chairman, treasurer and secretary whose first duty was to keep a written record. In this way, decisions are formalized, made permanent and thus less easy to change.

Because the literates came and went like flocks of migrating birds, they made little direct impact on village life. Yet the presence of schoolboys was nevertheless making a mark. At each funeral, food, drink and money pass between the bereaved and their relatives in a complicated series of transactions. Each is reciprocal, in that it has to be acknowledged immediately and repaid eventually—at a corresponding occasion. The concern of people to keep track of these transfers of property shows itself in the fact that today one often sees schoolboys keeping a record of what has been handed over. Among labour migrants in a town in Southern Ghana, one investigator often found himself called upon to write down the income and the outgoings at similar ceremonies. For the absence of writing places a restriction on the number of such items the average man can recall as well as the length of time he can retain the information. Many women who provide drinks or cooked food for salaried workers allow credit by the month. When payday comes at the end of that period, they can be seen gathering around the workshop gates waiting for settlement. But the number of customers and hence their rate of profit is limited by their memory. Liberation from these restrictions on the efficiency of the memory store

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comes with pencil and paper. Even a very limited knowledge of writing can be of help to a cook making out a shopping list or a market mammy keeping a record of the credit offered. It is just this need for elementary accounting that marks the early use of writing in Babylonia, Egypt and early Greece (Linear B). This elementary computation was a precursor of the flowering of book-keeping in the Italian Renaissance.

and its development by the burghers of Western Europe, where painters like Rembrandt pictured the literate merchants poring over their double-entry account books. In Southern Ghana, the recording of funeral contributions has been even further formalized by an enterprising printer who has produced books of receipts in triplicate for just such an occasion. One fills in the form (of which a specimen is re-

produced above), tears out a sheet, and dispatches the coloured piece of paper to the home of the donor by the hand of a small boy.

The format requires a word of explanation. It is an acknowledgment by the bereaved of a monetary contribution to the expenses of a funeral. Thanks are not normally given at the time of the ceremony itself but at a subsequent visit to the giver, which is known as "greeting". The sentence at the foot of the form (above the legitimating signature) is a prepacked apology for the absence of a face-to-face encounter. It is a written substitute for oral contact, like the visitors' book of the former colonial Commissioner which still stands in a sentry box outside the Residency of the Chief Regional Office in Tamale, the capital of the Northern Region of Ghana, or like the visiting card left at the house of a newly-arrived neighbour.

We are witnessing here a process of distancing, of depersonalizing, social contacts. Indeed, in the spatially mobile situation in which they live, with not only the educated but also labourers travelling from less to more developed areas to sell their services, social relationships inevitably get dispersed widely over the ground and writing becomes the main means by which people can keep in touch. Nevertheless, when communication can be reduced to a few marks on a piece of paper rather than take place in the more concrete ambience of the face-to-face situation, the quality of interpersonal relation-

ships is inevitably thinned; the complex relations of the village give way to single-stranded contacts that are more functionally specific, more manipulable, more "impersonal".

The change in the quality of life is inevitable; the rural community no longer the centre of the world for the majority of those who are born there, though it still remains an important place in the lives of all of them. The advent of literacy is perhaps the single most important factor in the changing situation, though Birifu's visible influence on the village is limited, since all literates migrate. Perhaps its most subtle effect on those who remain behind is that they begin to see themselves as book and gone away. When formerly it was the migrant who had contact with the centre of his world, now he gains by going. But a desirable end. And so, like a village was valued in the past even though the non-literate peoples, writing was always an auxiliary mode of communication. More important was the visit, the audience, the discussion, the palaver, where one went into the presence of one's chief or one's people. Even in the Muslim areas, where was but one specialization among many. Now literacy dominates the wider social system; the non-literate of yesterday has become the illiterate of today.

Dr Guddy is Director of the Centre of African Studies at Cambridge University.

problem of the literary effects of alcoholism, which may be of real interest. From a standard textbook one learns that alcoholism has two main psychological consequences: pathological sexual jealousy and aural hallucinations. The first is an obsessive theme of Joyce's early letters, of "The Dead", *Ulysses* and *Exiles*. The last work has been reprinted from the 1952 edition, with 5,000 words of notes by Joyce himself; it is largely an autobiographical study of his relationship with Nora Barnacle, and also another striking literary variation on the theme of jealousy. This second complication, best known in recent fiction from the experiences of Gilbert Pinfold, might explain something about the form of *Finnegans Wake*, which consists almost entirely of disembodied voices, one after another or simultaneously addressing the author, as does its vulgarized imitation, *Under Milk Wood*. Drink, then, is not only a topic but the very soul of Joyce's books, as it is of the Dublin life they so truthfully describe. It is significant and even pathetic that the exiled king of the drunken city should be a sober Jew: the textbooks say that there is a huge disparity between Irish and Jewish admissions to the alcoholic wards of New York, perhaps a hundred to one.

Frank Budgen, a self-educated writer, was a delightful man, and Joyce loved his company; but, ironically, he may have contributed to Joyce's alcoholism. Budgen, exceptionally powerful and healthy, lived to nearly ninety; he probably had about twice Joyce's capacity for Swiss white wine, the drink that seems to have helped on Joyce's terminal ulcer at fifty-nine. Some of this data can be found in the excellent biographical sketches of the main book and of the additional writings ("Joyce's Chapters of Going Forth By Day", 1939-41, an obituary of 1941, and "Further Recollections of James Joyce", 1955) which are affectionate and graphic. They are not of great value, however, in dealing with the critical

LITERATURE AND CRITICISM

Virtue in an empty bottle

FRANK BUDGEN: James Joyce and the Making of "Exiles" Introduction by Clive Hurt 270pp. Oxford University Press. £3.00 (paperback, £1).

JAMES JOYCE: With the author's own notes and an introduction by Padraic Colum. 195pp. Cape. £1.60.

The subject of alcoholism and early twentieth-century literature is now of some historical and perhaps even critical interest. For so many of the best writers of the period were alcoholics, including Faulkner, Hemingway, Fitzgerald, Dylan Thomas, not to mention the living; and how many contributors to that well-known literary periodical *Alcoholics Anonymous*? The greatest of all was Joyce, who in *Ulysses* wrote the best novel about drinking, and the best book about *Ulysses* was written in 1934 by his drinking companion of the First World War, Zürich years, now reprinted.

Frank Budgen, a self-educated writer, was a delightful man, and Joyce loved his company; but, ironically, he may have contributed to Joyce's alcoholism. Budgen, exceptionally powerful and healthy, lived to nearly ninety; he probably had about twice Joyce's capacity for Swiss white wine, the drink that seems to have helped on Joyce's terminal ulcer at fifty-nine. Some of this data can be found in the excellent biographical sketches of the main book and of the additional writings ("Joyce's Chapters of Going Forth By Day", 1939-41, an obituary of 1941, and "Further Recollections of James Joyce", 1955) which are affectionate and graphic. They are not of great value, however, in dealing with the critical

problem of the literary effects of alcoholism, which may be of real interest. From a standard textbook one learns that alcoholism has two main psychological consequences: pathological sexual jealousy and aural hallucinations. The first is an obsessive theme of Joyce's early letters, of "The Dead", *Ulysses* and *Exiles*. The last work has been reprinted from the 1952 edition, with 5,000 words of notes by Joyce himself; it is largely an autobiographical study of his relationship with Nora Barnacle, and also another striking literary variation on the theme of jealousy. This second complication, best known in recent fiction from the experiences of Gilbert Pinfold, might explain something about the form of *Finnegans Wake*, which consists almost entirely of disembodied voices, one after another or simultaneously addressing the author, as does its vulgarized imitation, *Under Milk Wood*. Drink, then, is not only a topic but the very soul of Joyce's books, as it is of the Dublin life they so truthfully describe. It is significant and even pathetic that the exiled king of the drunken city should be a sober Jew: the textbooks say that there is a huge disparity between Irish and Jewish admissions to the alcoholic wards of New York, perhaps a hundred to one.

One model for Bloom, as Professor Hart points out, was the soft-hearted but hard-headed Budgen himself. Professor Hart, who also became a close personal friend of Budgen, has been studying his personal papers, the most interesting of which are the many sheets of suggestions for the *Making of "Ulysses"* sent by Joyce to Budgen in 1932 and 1933. In his excellent introduction he has space to quote only a few of these suggestions, but his comment that these "turned some parts of [the book] into a collaborative effort" is something of an understatement. Joyce gave Budgen many of the tougher exegetical details, just as he had given Stuart Gilbert a few years earlier all kinds of information that he would never have discovered for himself. But whereas Gilbert's book is deliberately solemn and learned, because Joyce wanted him to tell the world that *Ulysses* was a learned and serious book, Budgen gives a free-wheeling impression of Joyce's mind, in a setting of fictionalized biography.

For example, when Budgen writes of "sitting with Joyce one evening in my work room in the Usterstrasse . . . overlooking the Silt" and of "continuing a conversation interrupted by *Pollzeistunde* in the

Wirtschaft" (closing time at the pub), this is fiction, *ben trovato*: the subsequent conversation probably never took place but was fabricated from Joyce's letters. Yet Joyce wanted his remarks to be framed in that way, and he enthusiastically sent many pages about Zürich places and people which were duly incorporated in Budgen's lively narrative. He insisted also that Budgen print a page or two about his favourite topic, women's underclothes, lest there be any mistake about the meaning of "Nausaean" or about Bloom's fetishism. Joyce presumably supplied his own classic description of the white wine *Flend de Sion*, "Orina, si: ma di arciduchessa", which Budgen sully bowdlerized.

It was an odd kind of collaboration but the results were wholly successful. As Professor Hart writes, "That Budgen's book is such a happy mixture of clear-sighted exposition and sympathetic personal understanding is due mainly to the quality of the description of the man and his human relationship which he and Joyce were able to establish with one another. Budgen was more than the ideal commentator: he was, as Joyce realized the successful embodiment of that desired fusion which never occurs in *Ulysses*—the spiritual marriage of Stephen and Bloom."

Virtue in a fallen world

PETER BAYLEY: Edmund Spenser: Prince of Poets 189pp. Hutchinson. £2.25 (paperback, 90p).

Spenser was more than the poet of *The Faerie Queene* but apart from a nod towards *The Shepherds Calendar* he is not often presented so. The value of Peter Bayley's book is that it shows the whole of Spenser, a writer in whom a fundamental unity underlies an astonishing variety. Spenser's first published poems were translations, a series of explanatory epigrams contributed in 1569 to an emblem-book by a Dutch refugee, Jun van Noodt. They are about the mutability of this world. The mature Spenser closes the circle with his fragmentary *Seventh Book of The Faerie Queene*, treating "Of Mutability".

It is tempting to relate Spenser's moral concern to his young and impressionable years, spent in London in the sad 1560s. His translations for van der Noodt indicate some kind of contact with refugee circles, at a time when political and religious uncertainties dominated men's minds to the exclusion of the arts, and when their main concern was to discover and to live loyally by values that would be true and lasting and would not be of this world. There was the excitement and hope that came from new currents of thought, and the anxiety born of peril suffered or foreseen. Whether or not this explains it, no one can deny the omnipresence in *The Faerie Queene* of deceitful appearances and the constant sense of danger, the need to be perpetually alert and armed, constantly to discriminate. It is a refugee's world. The knights are wanderers with no stable resting place.

Mr Bayley considers that Spenser's major commitment was to showing "the vulnerability of virtue in a fallen world". After a momentary burst of confidence, coinciding with his growing awareness of his own poetic power, and a new stability in his country's affairs, enough to carry him through the first books of *The Faerie Queene*, Mr Bayley traces a growing disillusion, particularly in Books V and VI. He misses "the certainty of virtuous achievement". In Ireland Spenser had actually experienced violence, cruelty and disorder which, as he had been taught long before, are a condition of man's mortality. Book VI, the more optimistic, still shows a society in which virtue is

doomed to fail. The Blatant Beast is captured but it escapes again. The dancing Graces, an example of ordered activity, disappear, just as they did in Epigram IV of van der Noodt's *Theatre for Worldlings*. The parallel is very striking. At the end of Book I the Red-cross Knight is permitted a vision of the New Jerusalem, where there is no need of arms, for "peace doth by remaine", and "As for loose loves are value, and vanish into nothing". The last canto on "Mutability" leaves Spenser himself praying for a sign of God's endless and changeless Sabbath. It does not, however, leave him shrinking from life as it is, and as it must be lived. He simply acknowledges that what we live by is

that sovereign light,
From whose pure beams all perfect
That kinde love in every golly
Even the love of God, which loathing
Of this vile world . . .

Sir Walter's voice

A Choice of Sir Walter Raleigh's Verse Edited by Robert Nye 72pp. Faber and Faber. £1.40 (paperback, 50p).

This notably slim volume owes much of its attraction to Raleigh's name on the cover, superimposed upon his picture with the famous pearl ear-drops, and to the extraordinary facts of his life as related by the editor. People read Raleigh's poetry because he is a refugee's world. The doubts about authenticity and the fragmentary state of "The Book of the Ocean to Scithia" only add to the enigmatic charm.

Robert Nye is convinced that he would recognize Raleigh's voice anywhere, yet his collection includes a number of poems whose authorship has been strongly challenged. He very properly indicates where the canon is discussed, while his own selection, unannotated and un glossed, is agreeably free of the usual arguments and counter-arguments. A reader can come to it without preconceptions and form his own opinion of whether it is always the same man speaking. However, one misses the newly discovered verses in what is now called the Tower Manuscript. Mr Nye would assuredly recognize Raleigh's

voice, as Walter Oakeshott recognized his hand. The introduction presents Raleigh as a historical figure and attempts to analyse his individual contribution to poetry; Mr Nye conveys throughout a deep delight in Raleigh's "strong and independent mind". One of the points he makes is that Raleigh was an expert craftsman, as indeed many Elizabethans were, but he values him because he had something worth saying. Many of his pieces were ascribed in the seventeenth century to "the night before he was beheaded", which has caused Mr Nye to remark that

his best work has the truthful urgency of someone facing things finally, possessed by a need to say what he has to say as plainly and briefly as possible. If his last words on the block sound like a line of his poetry, so do the lines of his poetry sound often like Last Words.

The stately, enumerative poetry of St-John Perse, which appeals to translators if not always to readers, now appears in a one-volume anthology of *Collected Poems* (683pp. Princeton University Press. London: Oxford University Press. £7.25) with the French on the left and the English on the right. The volume includes Eliot's very superior version of *Anabase* and Auden's translation of St-John Perse's Nobel Prize oration of 1960.

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Chatto & Windus

The drama of négritude

ALAIN RICARD: Théâtre et nationalisme Wole Soyinka et LeRoi Jones 235pp. Paris: Présence Africaine.

This strongly argued and perceptive study places side by side the work of the two leading Black dramatists of the past decade. Alain Ricard compares them from a number of different angles of vision: the respective dramatic traditions they inherit; their choice and use of language; the imaginative "space" which their plays occupy; their use of ritual and reinterpretation of religious ideas. The comparison proves to be richly suggestive, for the very wide differences in practice and ideology which separate the Nigerian dramatist from the Black American seem in themselves to illuminate the achievement of each.

Both writers underwent a literary education of a broadly Western type and both required an early familiarity with current poetic and dramatic modes in English. Soyinka during his years at Leeds and the Court Theatre, and LeRoi Jones during those spent at Columbia and as a Beat Poet in the Greenwich Village of the early 1960s. Both returned to their places of origin some years ago (Soyinka to Western Nigeria in

1960, Jones to Newark in 1965) and threw themselves into dramatic activity embracing acting, direction, writing, and the management of companies. Both have been exceptionally outspoken in propagating their ideas and both have landed in severe political trouble culminating in imprisonment. But underlying this pattern of apparent similarities is one of fundamental difference. Crucial to this difference is the fact that Soyinka is an African student and interior of a Yoruba culture which is not only alive but over-changing and full of creative vitality. His eyes are turned towards that rather than towards the White world; his concern is to reinterpret its traditional religious symbolism so as to illuminate present anguish and present possibility just as the modern Yoruba driver or sheet-metal worker of Lagos reinterprets it in making himself a worshipper of Ogun, the Yoruba god of iron and craftsmanship.

By contrast, LeRoi Jones can construct his Black dramatic universe only by seizing all the materials discarded by White America, by inverting its rituals and making a linguistic assault on its verbal orthodoxies. Hence the language of his plays is neither Southern folk-speech nor pidgin English;

it borrows a phrase or a word here and there from Irish, Japanese, Amerindian, Arab or African practice; but this eclecticism is dictated by the need to construct a language in the void—in the place where white America *isn't*. Likewise, the imaginative "space" of his plays may take an apparently familiar American locale: the professor's home in *The Slave*; a subway train in *Dutchman*; a Baptist Chapel in *The Baptism*; a middle-class household in *Home on the Range*—but always with the purpose of making it the setting for a ritual of rejection which will lend it a quality of mythic dimension. By the time he has finished with them, the subway train has become like the ghostly vessel of the Flying Dutchman, the professor's home is rocking in the embrace of revolutionary violence, the chapel is strewn with uncoloured corpses.

Jones's chosen task of teaching his Black audiences a new vocabulary of self-respect, Black nationalist pride and aggressive defiance makes it impossible for him to avert his eyes from the White man, or the White woman. They must be in his plays, either to play the bourgeois "Negro" (as in *Dutchman*) or to be slain by the Black man (as in *The Slave*, *The Baptism*, *Madhere* and many other plays). By contrast, there is no single White character in any of

Soyinka's plays. His social, political and historical references are closer than in the abstract rituals of Jones, and they all refer to Africa to African experience and to African regeneration. His locales are village, the fisherman's beach or the scrupulous yard; the scenes of African popular life and of the struggle for existence. The only professor encounter is the bizarre family in *The Road*. But in Soyinka's best play, *Madhere and Specialists*, the doctor seems to be a limited one towards the abstract ritualism and stripped language of the African American theatre.

There is little to quarrel with this vigorous and original book. Only Mr Ricard's contention that there is always an avoidance of tragedy in Soyinka's heroes seems to need qualification. The hero in *Indra* may not actually be destroyed (though he is in *The Strong Breed* and *The Road*), but he becomes a hero by risking destruction, by posing himself alone in the gap between man and the gods. Demoko does in *A Dance of Forests* or Say Tokyo Kid who challenges the Professor in the last scene of *The Road*. This is not an avoidance of tragedy, but a special interpretation of it, which owes much to Yoruba ideas of potentiality and transcendence.

The anthropologist as colonialist

GERARD LECLERC: Anthropologie et colonialisme 256pp. Paris: Fayard. 32fr.

Gérard Leclerc, a philosopher, anthropologist and sociologist, presents a study of the relations social anthropologists have, in one way or another, had with colonialism and imperialism. In the days of the *Lumière* (e.g. Gerardo), the days of mercantile adventure, anthropological interest in primitive peoples—then called *savages*—was not so much for themselves as for what was thought to be their value in establishing a typology of institutions and modes of thought. Then came the days of capitalism with evolutionary anthropology trailing behind. Social anthropology seemed then to give a theoretical explanation, even justification, for a supposed civilizing rôle,

There could doubtless be shown to have been an accord between colonial ideology and the ideology implicit in anthropology.

Then came the final colonial phase of uncertainty and disillusionment in which an attempt was made by people like Clotet, Ligard (that disaster), Cameron and others—more pragmatic, or opportunistic, in England than in France—to construct a colonial domination under the cloak, or pretence, of development of native institutions: what was called, somewhat ambiguously, indirect rule. This was the heyday of so-called anthropological functionalism, and applied anthropology, and Malinowski and, to a lesser degree, Radcliffe-Brown, obligingly provided a sort of theoretical cover for the subterfuge, unsuccessful as both policy and its apologetic were. It was the time of the administrative anthropologists, the *Délaforestes*

and the Meeks; of the anthropologist *de terrain* and the functionalist anthropology of conservatism and reaction.

It is perhaps as well, in spite of some exaggeration and bias, that it should be shown that the anthropologist, although he has always claimed to be an objective recorder, has often, under talk about "the changing native", "culture clash", "acculturation", "cultural political ends", served such cover as the para-administrative International African Institute. Always, says the author of this book, the anthropologist writes in conditions, and determined historical conditions, whether he likes it or not, and whether he is aware of it or not. What anthropologists have written about *des autres* has been about "sociétés colonisées" and therefore different to what they

would have been had they been otherwise, just as they would have been different sorts of anthropologists had they not carried out their researches under the protection of ruling caste and with its aid. American anthropologists, Lévi-Strauss and Horkovitz especially, indeed protest against this, to the unholy alliance of blatant imperialism and British social anthropology; but they had their own problems of internal colonialism, distinct from external colonialism. Such is the theme of *Anthropologie et colonialisme*. Anthropologists, as colonialists, then neo-colonialists, at any rate in words, then colonialists when colonialism is in fact. Social anthropologists, as agents of the author, have now to see themselves to the circumstances of the new and independent states in which they pursue their researches.

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Truly Van Eyck

URSULA HOFF and MARTIN DAVIES:

The National Gallery of Victoria, Melbourne

84p plus 84 plates. Brussels: Centre National de Recherches "Primitifs Flamands".

The new volume of the *Corpus de la peinture des anciens Pays-Bas méridionaux au quinzième siècle* deals with four paintings in the National Gallery of Victoria at Melbourne. Responsibility for it is divided between Ursula Hoff, who has sole responsibility for one entry, and Martin Davies, who has acted as co-author for the three other paintings. The great interest of the volume lies in its discussion of a putative work by Jan van Eyck, the Ince Blundell Madonna.

Though the authorship of this painting was doubted as early as 1893, it was accepted by Friedlaender as a damaged work by Van Eyck, and retained a precarious place in the Van Eyck catalogue until 1957-58, when it was examined by Paul Coremans and by the staff of the National Gallery in London, and declared, on conclusive grounds which are fully stated in this book, to be an old copy from a lost original. Early doubts as to its authenticity had been concentrated in large part on the inscription, which was at one time regarded as a later insertion copied from an inscription on the original frame, but was correctly stated by a restorer, Zink, who cleaned the panel in 1922 before it was secured for Melbourne, to be coeval with the remainder of the painted surface.

This observation, which should logically have increased the scepticism that some scholars felt about the panel, led Friedlaender only to withdraw the doubts he had expressed as to the authenticity of the inscription. A glass was added to the still-life on the window-ledge at this same time; according to a caption in the present book it was painted over the old and beneath the new layer of varnish. A version of the composition in a Roman private collection, formerly in a collection at Palermo, seems, like the Ince Blundell Madonna, to depend from a lost work by Jan van Eyck. The panel remained at Melbourne from 1932 till 1939, and was not therefore readily available for study, but thereafter it was shown at the World's Fair in New York, and was subsequently through the war years exhibited at Detroit, San Francisco, Cleveland and Cincinnati. Its authenticity was not, however, formally challenged till 1956, when it was shown in a loan exhibition at Bruges.

The other paintings discussed in the present book are the fine Memling 'Man of Sorrows', of which another version exists in the Capilla Real at Granada; a half-length Virgin and Child by Simon Marimón from the Czartoryski collection at Cracow; and a 'Triptych with the Miracles of Christ', in part by the Master of St Catherine and in part by three other hands. The scene of the Marriage at Cana in this last painting includes portraits of Adolph of Cleves, Philip the Good, Philip the Fair and Charles the Bold, which are painstakingly investigated.

Mozart and the Masons

JACQUES CHAILLEY:

The Magic Flute, Masonic Opera
Translated by Herbert Weinstock
336pp. Gollancz. £3.75.

Jacques Chailley, hitherto known in this country mainly as the author of a very different kind of book, *4000 Years of Music*, is Professor of the History of Music at the Sorbonne, Director of the Institut de Musicologie and Schola Cantorum, and author of books on the Bach Passions and on *Tristan und Isolde*. He is also a composer.

Professor Chailley writes as a non-Mason, and leans on several modern French books about Masonry. He naturally quotes them (and from time to time any sceptical reader will be left hoping that their descriptions of Masonic ritual are not drawn just from the author remains aware that "nothing can take the place of study of primary sources"), and his book owes much of its importance to his awesomeness and use of these.

The Masonic "Secrets" of the opera may well be elementary; very possibly not more, and in important ways less, than the ABC of Viennese eighteenth-century Masonry known to Mozart at his initiation as an Apprentice on December 14, 1784. But Professor Chailley has made two striking new discoveries. First, that the "Masonry of Adoption" was a form of low-grade Masonry for women, and the author shows that the opening numbers of the opera—long assumed to be non-Masonic—are full of the symbolism of feminine initiation; a fact which should force us all to rethink our views of the supposed change of plot, and the part played in the opera by the Queen and her Ladies. His second major insight is that the number five, once one looks for it, is almost as important in the musical patternings of the score as the familiar three—and is a feminine symbol. Mozart could sign himself Dr. ♀; women Masons signed themselves with five dots. O Isis (repetit, Isis) and Osiris, welch Wonne!

To how many people had it previously occurred that the solemn opening chords of the overture should be understood as five rather than (or perhaps as well as) three? Or that their special rhythm recurs, not only when the Queen's final plot fulfils but when—the Masonic sonorousness of basses—Pamina kneels before Sarastro? Or that certain five-note rhythms, heard when the Ladies begin to simmer

over Tamino in G, "will be encountered from the beginning to the end of the score, and always when there is a reference, in one form or another, to the futilities or the cabals of the Nocturnal Kingdom"? Or that the twelve slow bars that follow the opening chord of the overture were written in "a well-established tradition for describing darkness and chaos, a tradition going back at least to the Elements (1737) of Jean-Fery Rebel, who explained it at length in his own commentary", and can be connected with the harmonic peculiarities in the introduction to one of the first works that Mozart composed after his Masonic initiation in December 1784, the "Dissonant" Quartet (K 465)?

According to Professor Chailley—who here confirms the findings of other recent books—the music follows every twist of meaning. Mozart cared about the text, was quite possibly its principal planner, and (like Bach) did not regard it as beneath his dignity to convey a verbal text by illustrative tricks. So that we often fail to suspect what Mozart was up to. There are constant allusions, the full effect of which requires recognition by the listener of the intended association: not just three and five, but when, for instance, the Men in Armour sing words derived (via Sethos) from a Hebrew Psalm, use a consciously borrowed chorale tune, "Ach, Gott, von Himmel sieh darein", and are accompanied by a quasi-fugato based on a Kyrie—well-known to Mozart—by a Salzburg composer. Professor Chailley tentatively suggests that

one can form an idea of the extraordinary attempt at synthesis which, long before the commencement of the second half of the twentieth century, Mozart's admirable music illustrates; this representing, consciously or unconsciously, an idea dear to Masonry, the union of cults and dogmas, behind their particularisms, in a sort of philosophic super-religion, which Masonry tried to be.

Blemishes are fairly frequent, but minor; enough to keep the reader alert, without significantly detracting from the book's value. The wind chords in the middle of the overture, and during the spoken scene at the beginning of Act Two, are described as "anapestic" (an anapest is short-short-long, the opposite of a dactyl); the rarer short-long-long is an anti-bacchius. Professor Chailley is unaware that his Psalm XI is the Hebrew (and Anglican) Psalm

XII. The discussion of Mozart's other Masonic music begins suddenly peters out. In the brief symbolic meanings, plain meanings, are sometimes overloaded. Professor Chailley gets into a muddle about Pamina's attempted suicide, ignoring the effect on a soul of the D minor key, which she explicitly recalls—the mother gave her, on the ground that "the text does say". Pamina's trial by air is to be a crucifix, but should there have been discussed as well as alternative solutions (including six of the B flat triad?) and the cons of each. Papageno's part at the end of the second quintet surely be a fib ("Ich lieb' dich Ohnmacht"). What is said of Papageno is mainly implausible. Ignaz von Born was one of those who quitted Viennese Masonry in 1786 (one suspects at various points that Professor Chailley, though includes Otto Rommel's name in his book-list, did not consult him). Relevant non-Masonic points, some of which would have helped the author's thesis, are overlooked.

Even so, this is an essential book of talking-points for performers of the opera, for keen opera-goers and for music students. There are forty-one plates, with a special mention, and twelve facing captions in the text. The author's is impeccably lucid and concise, and his book is not likely to be superseded until its abundant material has been assimilated.

The English edition is better produced than the French and has an index, unlike the latter. But the French paperback (Paris: Librairie 24, 20fr) will be preferred by readers. Renderings such as "many authors?" for "Un auteur qu'on ne voit pas", "lose many nuances, meanings of the libretto are lost from a free translation for goers, and are not accurate enough for what is in substance a work. Lucidity is less often achieved than in the French, and some odder sentences contain subtle howlers—or transliterations, such as "delf" (instead of "challenge") or "delf" (instead of "delf"). To say, of the Ladies, they were "originally intended to have been five" is not what the author said or meant ("Nous ne leur aurions donné que cinq rôles, mais il en faut dix pour le rôle de la reine"). The careful reader of the English edition will quarrel with the author about minor points. It may be his translator's fault.

BOOKS AND THE BBC—2

Novels with no author

BY DAVID WADE

RADIO HAS already produced its *War and Peace*. Just over two years ago it launched what is said to be the most complete adaptation of the classic ever attempted: twenty-one-hour episodes at weekly intervals. This occasion was celebrated by a press reception for which producers, adapters, actors and actresses turned out in a strength unequalled in my experience, either before or since. Television is to launch its own version this autumn: the same number of episodes, but each of forty-five minutes. Again this has all the makings of a unique event: immense pains have been taken over the script, prepared by one of television's most expert hounds, Jack Pulman; this version of *War and Peace*, it may be recalled, gave an excellent account of the original. As with radio, production is on a grand scale: in sound this means a large, carefully chosen cast, several producers, and much work with disc and tape; for television the east descends to Yugoslavia and remains a sizable contingent of Tito's army, dressed up as Russians and as French. Both arms of broadcasting are coy about the cost: radio may have got away with £12,000; television, barely with twenty times as much. In either case an immense book has been the signal for immense effort, inspired by the knowledge that this is a right and proper thing to do and that, moreover, there is every possibility of attracting a large and increasing audience as the serial goes on.

I have suggested that broadcasting turns to books for ready-made providers of worth, as a way of deferring oblivion. To say that *War and Peace* illustrates this may seem to be cheating: one thinks of the book as a special case, a literary Everest, for which mountainous efforts are *de rigueur*; but all mountains, and even hills, produce a similar effect—it is a good idea to climb them and we shall be the better for having done so. The attention given to Tolstoy seems to me the same, writ large, as that which television has given recently to Turgenev or to Mrs Gaskell; and, to be fair, the search for solid achievement can only have been one of the incentives for tackling them. Anyone who followed *Wives and Daughters* must also have felt the affection and delight, the expertise in matters of period, and the sensitivity to its manners and to character. They do not often draw huge audiences, these classic serials—although that statement should be qualified: for television "not a huge audience" means two million. Even so, this is a sizable part of the organization; it cannot be ignored.

So far as radio is concerned, its *War and Peace* also overtopped the general run of adaptations of classics, but by about the same margin as Mont Blanc exceeds Suvey Hill. That is to say, too much; and from sound broadcasting one receives the slightly disagreeable impression these days that the serial has become routine: few people delight in it unduly, and a lot of money is spent. To put the material to radio may be that, the best compost-grown wholeness that you can dish it up with not much butter, less jam, and a confection clear in the knowledge that the listeners are not going to starve. But let us get back to *War and Peace* and examine the treatment which has been and is going to be meted out to it by loudspeaker and by screen.

When I talked to him, Jack Pulman pointed out that television is a medium particularly suited to the

epic: the reason, he suggested, was that it can imitate the time-scale of the original. The cinema in its assaults on *War and Peace* must squeeze it into two parts at most, lasting not more than seven or eight hours; it will find it very hard indeed to recreate the sense of time unfolding which the novel itself—even if gobbled—imposes on its reader. Television, by stretching it over four or five months, is able to create the effect of events spread out in time. If radio is any guide, Mr Pulman will turn out to be right: *War and Peace* in sound had much of the novel's time-spread about it. Had I relied on my own experience of viewing and listening, however, I should have said that there is always a contrary tendency—particularly on television—to reduce the novel to a procession of events. *Wives and Daughters* was mostly a joy, but there were times when it was only too apparent that seven hundred pages into six episodes will not go: in more than one of them the viewer found himself catapulted through a succession of snapshot scenes, and an essentially leisurely book suddenly began to look like a strip cartoon.

Keeping up the supply

The pressures are obviously immense. Cost is one of them: on television, I am told, the bill per episode may run to £15,000; much less on radio, but then so is the budget. Who is going to notice if you rush things just a bit? Who is going to turn off (or over) if you don't? And after all, how long is it all for? My own experience derives principally from radio, with only minor brushes with television, but these suggest the same thing applies: in any broadcasting venture at the production end there is always just so much money and just so much time. The conscientious producer or director does his very best with what he has, but at the back of his mind (and those of the technicians and actors) is the unspoken knowledge that this is just one item in a never-ending supply line. To repeat: its destiny is to be deep-frozen on magnetic tape, brought out on the appointed day, electronically thawed and digested and dispersed. Its audience will absorb it and that will be that. Finis. End of lunch: what's for supper? The voracious eye, the slightly less voracious ear, is always there, waiting to be fed. There is no time to be perfect.

I said in my previous article that another trait of eye (less, again, of ear) is adoration of the personality, and this, as it turns out, can actually reverse the tendency to hurry things. The television *Foray into Savage* continued for twenty-six episodes, for six months, and in that time, far from getting bored, the audience increased: it rose from eight million to seventeen. Those who know and love their English literature often find this hard to take: here is a work, they argue, demonstrably second-rate—it had no right to do so well, but since it did that merely goes to prove the parable of the state of television. It goes to prove the state, but not necessarily its parousness: dramatization of a novel for either arm of broadcasting reduces the part of its author more or less drastically, and this flattens out what one can learn of literary stature. Indeed to many who have met the two only on the television, Galsworthy no doubt appears a greater

figure than, say, Henry James. The reason for this topsy-turvy judgment is plain: Galsworthy put before his audience a gallery of personalities which linked the work from end to end; the audience grew to like or—just as binding—hate them very much. This occurs elsewhere in television: every series hopes to profit by it. People follow *Safely, Safely* just as much for Barlow and for Watt as for the story-line. It will be interesting to see how well this works when the Trollope "political" novels reach the screen, again for half a year.

Not surprisingly, the need for personalities has helped to shape the television *War and Peace*. The book, however, with Anna Scherer's soirees, which to the reader is no obstacle at all. In the most recent film version, Bondarchuk keeps the novel's opening, and those who saw it may have found, as I did, that it was extremely difficult to make out what was happening. This kind of sequence is tricky for the cinema; it is twice as bad for television: the small screen is very good at faces and fine shades of expression; it hates the profane crowd. Mr Pulman's way of dealing with this has been to put off Anna Scherer until later; his adaptation opens with the Rostov name-day; by a little juggling he also brings in Pierre Bezukhov. In other words, by the end of the first episode he has introduced all the major and most sympathetic figures, and these will stay until the end. The assumptions are straightforward: as with James and Galsworthy, most people who see *War and Peace* will have read no Tolstoy. As literature, he is nothing to them. The expert adapter cannot avoid this, but he can mitigate it, he can salvage a prodigious amount by presenting it in an acceptable format: attractive personalities first, a good story second. If this seems depressing, take heart: the indications are that many people who follow classic serials subsequently investigate the novel.

War and Peace approximates to Scripture, so Mr Pulman expects his methods to upset a lot of people; there will be charges of tampering with the text. He is resigned and even unrepentant. His argument is, roughly, that if you know the problems, which those complaining generally do not, you will understand that there is no way of dramatizing without tampering; you must keep your viewer or, by the rules of the game, you have failed. The price of faithful adherence to Tolstoy's sequence would have been the virtual certainty that you would lose your audience in tens of thousands during episode one and never get it back. Tolstoy, or whoever it may be, must be interpreted—taken to pieces, ideally rediscovered, put together again—in terms of television; not television in terms of Tolstoy. Is that balance necessary? I do not know, but the body—broadcasting and its audience—seems remarkably, only too humanly, resolute about what it will and will not accept.

It is interesting that radio had no difficulty opening its *War and Peace* as Tolstoy does; or nearly so. One might have thought that on sound alone the movement of the soiree would have been even more befuddling; but no. Perhaps the screen presents, the eye tries to extract, so much information that very little registers; the content of a minute's sound is less, and more easily assimilated. The difference between the radio opening and the book's is also interesting: for the first minute we heard Denys Hawthorne in the part of Tolstoy, the narrator; and this points to

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HMSO BOOKS

Where Greco meets Indo

BENJAMIN ROWLAND and FRANCES RICE:
Art in Afghanistan
Objects from the Kabul Museum.
93pp. Allen Lane The Penguin Press. £10.

Those of us who have had no occasion to go to Kabul recently have been able to see many of the treasures of the Kabul Museum in travelling exhibitions displayed in Europe and the USA, which have included many of the objects photographed in this volume. Art in Afghanistan—at any rate as represented in this collection—is anything but a consistently developing indigenous tradition. Straddling one of the great trade routes of the ancient world, the sites of Afghanistan have yielded not only locally-made objects, sculptures and paintings in styles deriving from the great civilised centres of the classical world—Greece and Rome, Persia and India—but also some astonishingly *chefs de grand luxe* either imported from these centres or made by highly skilled immigrant craftsmen.

The first objects in the volume are the pots and clay goddesses from Mundigak in vigorous style related to those of the Indus Valley culture of Mohenjodaro and Harappa.

Greek coins follow, and these include the series of the Greek rulers of Bactria after Alexander, thought by W. W. Tarn to be the finest portrait coins of the Greek world. One variety, the double drachm of Amyntas, are also the largest Greek coins in existence. The Indian ivories of the Bagram treasure are unique, a collection reproducing in miniature the triumphs of Indian sculpture of the first and second centuries AD. Their quality is almost matched by the Roman glass found with them. The plaster emblemata from Greek silver and the small bronzes, probably from Alexandria, are more commonplace, apart from the unique bronze dish described by Benjamin Rowland as a "fish-mobile", with an ingenious mechanism to make the fish wave their fins.

Buddhist art produced in Afghanistan follows. The stucco figures from Hadda, characterized by Benjamin Rowland as "Baroque-Gothic", the even more refined later style from Fandukhian are well represented in the illustrations: the tradition of Buddhist art, painting, however, is exemplified only by a few examples in the Museum. Also illustrated are the early medieval Hindu marbles from Sirikh Kot, in a northern Indian style possibly imported from Kashmir, as well as Islamic mode carvings, bronze objects and ceramics

mostly of the eleventh and twelfth centuries; and the pagan wooden statues of Kufistan, which were being made up to the conquest of this territory to Islam in 1000. The period between the thirteenth and nineteenth centuries, in which much of the modern cultural Afghanistan has taken shape, appears to be unrepresented by significant objects in the Museum holdings.

Professor Rowland has been concerned with the interpenetration of Indo-Buddhist and Greco-Buddhist traditions and is as well as anyone to write about such rich hotch-potch. The series of objects that forms his introduction to the history of art in Afghanistan is a judicious and stylishly influential selection, and he has not the space to do what his subtletizing will prove his interpretation, but they are worthy of careful consideration. His text can be commended for its brevity and lucid guide to a complex realm of art history, and the companion to the photographically printed book, though it is a pity that many of the illustrations are type to these attractive objects.

Exquisite digressions ex cathedra

GIACOMO DEBENEDETTI:
Il romanzo del Novecento
756pp. Milan: Garzanti. L.4,800.

Giacomo Debenedetti was for more than forty years, between the 1920s and the 1960s, a highly regarded figure in Italian literary circles. He was known mainly as a professional critic, an arbiter of a literary culture still firmly rooted on French soil—Proust more than any Italian author was the fixed term of comparison for the generation of Italian intellectuals and *hommes de lettres* who started their activity about half a century ago. Besides his daily or weekly interventions in the Italian press, Debenedetti also wrote essays and novels, was the adviser of leading publishers, and conceived and edited important series of fictional works. Late in life he went back to the academic world and had a short but in tense career as a teacher.

In many of these activities he distinguished himself by being, unlike many Italian critics and literary professors, endowed with a sense of style: his critical confrontations with Italian and European writers of the past and present were not held in the safe medium of a neutral, scholarly jargon, but in a state of tension between the critic's own style and that of the criticized author.

Debenedetti left behind him a voluminous inheritance of unpublished material, out of which the editor has selected some carefully prepared *quaderni*, containing the notes he wrote for his weekly courses of

lectures in Italian universities during six successive years. The rumour goes that Debenedetti did not often consult them during classes, preferring to rely on his well-known gifts as a free-wheeling conversationalist; even in his writings he is at his best in his asides and impromptus. These notebooks have now been edited with extreme rigour and published in a substantial volume of more than 700 pages, introduced by a sympathetic—though slightly patronizing—preface by Eugenio Montale. The text is divided by academic years and follows Debenedetti's activity as a lecturer on the twentieth-century novel between 1961 and 1967.

The title of the book is somewhat misleading: *Il romanzo del novecento* is in its own way a fascinating collection of penetrating essays on a few selected books, intelligent remarks on the craft of the novelist, incisive comments on the great European novelists of the nineteenth century, interesting arguments about twentieth-century *Kulturgeschichte*; but it is not a book on the twentieth-century novel, Italian or otherwise. The only section of the history of the Italian novel which is thoroughly covered, the period immediately following the First World War, is somewhat shorter than the period Debenedetti spent teaching the course. He is an exquisite digresser, equipped with a vast and heterogeneous culture and it is often pleasurable to follow him along the meanders of cultural history or the paths of literary influence and cross-fertilization.

For this reason it is not too difficult to forgive him some of his sins (though they are really more the book's than the author's sins): the inconsequentiality of his argument; the numerous repetitions, perhaps unavoidable in a too-faithful and scholarly edition of material not ready or not intended for publication; the minute analysis of texts of mediocre value or little interest. What is sometimes disconcerting is Debenedetti's apparent obsession with a few privileged themes, which become in the course of 700 pages almost *idées fixes*: e.g. the invasion of Italy by characters into modern fiction—a discovery in which he claims priority over some other contenders; the presence of the *beyond* of the *autre*, in the protagonists of modern novels; the paramountcy of the Expressionist revolution.

Debenedetti is at his best in some fulminatory remarks on his favourite authors, Stendhal or his beloved Proust, and in close analyses of dark secrets concealed between the lines of a text. On this exegetical level he usually reveals the sophistication of his taste and the maturity of his critical instinct. He appears slightly less confident when he talks about the main subject of his course, namely the Italian novel after the turn of the century. In these more didactic sections he seems to regret the greater freedom of action that he enjoyed when expressing himself not *ex cathedra* but in the press; and he certainly resents the rigidity of a course which confines him within the boundaries of one literary genre and limits his escapades in other

countries. The author, truth to tell, does not usually seem to abide by the rules of the academic game, but seems to be irritated by the very fact that these rules exist.

The Italian novels to which Debenedetti devoted special attention in his teaching were relatively few: Pirandello's *Si gira!* and *Il fu Mattia Pascal*, Tozzi's *Bestie* and *Con gli occhi chiusi* and, partly, Svevo's *La coscienza di Zeno*. On this latter book, undoubtedly the only near-masterpiece among the Italian novels of the period, Debenedetti is not particularly illuminating because he pays too much attention to a relatively sterile comparison between Svevo and the two towering figures of European fiction, Proust and Joyce. On Tozzi, and especially on his *Bestie*, Debenedetti makes his most important critical contribution, revaluating the early expressionist Tozzi vis-à-vis the better known but facile achievement of *Tre Cruci*. On *Si gira!* (also known as *Quindici di*

Hellish thorough

BRIAN JUDEN:
Traditions orphiques et tendances mythiques dans le romanisme français (1800-1855)
805pp. Paris: Klincksieck. 100fr.

The heart sinks at being asked for an account of yet another descriptive thesis of regulation Sorbonne length, representing the best years of someone's life. The stigma are all too evident: the index cards patted together into rambling reading notes; the refusal to forfeit any field where erudition can be displayed; the effective denial of help, in the massive bibliography and footnotes, to any one less of an expert; the hand, impeccable prose—some 250,000 words of it here—which from out difficulties, arguments, ideas, into an unassailable continuum. Yet another *thèse bien pleine* that leaves a reviewer (hardly the reader, for who will read such a mammoth work) clutching at the impossible ghost of a *thèse bien faite*. How ironic that the subject of this one, Orpheus, should stand for the transcendent powers of language.

The relevance of Orpheus to the Romantic view of the poet, once noticed, is clear and suggestive: the possessor of a revealed secret concerning the harmony of human utterance, he falls prey to an obscure divine vengeance or sacrifice. He prefigures Corinne, Obermann, Hugo's "Satyre". Norval. Having confirmed this observation, as Brian Juden has, with an admirable number of overt and hidden references, there were two ways of working on this fresh and perhaps important seam in Romanticism. The path of the literary critic would have involved specific readings of what is still alive to us in Romantic poetry. That of the historian of ideas can lead straight towards Mr Casaubon's pit, an attempt to write a key to all Romantic mythologies.

We have here a survey of a subterranean landscape: the host of minor spiritualist and mystical writers, intent on building idealist systems from mythological sources, who were spawned by the anti-rationalist movement of the late eighteenth century. But the book disregards several crucial difficulties. Pitfall number one: the seam, nearest to the surface with Nerval, never emerges completely. The most famous precedent, for this kind of geological investigation, *The Road to Katmandu*, at least had the one famous mind at the end of it. Here there is no central point of reference to polarize the material.

Two! Orpheus has other, more famous images of the poet as singer, seer and martyr, to contend with: Chateaubriand's self-explorations and self-mutilations at Combourg; Vigny's Stello; the split in Hugo's poetic personality between the giant sufferer, *Les Misérables*, and the mortal sufferer, *Les Contes*. The Romantics also made free use of the

Seraphino Gubbio operation regarded almost as an *un roman à la mode*. The techniques of publishing, particularly good at describing the vagaries of its numerous and complex characters, who preface plays.

Less interesting and far less lengthy is the section on *Il fu Mattia Pascal*: he spends 120 pages close to the border with the development of those *pauses* in the underdeveloped and de-against poverty, ignorance, and, second, publishing in developing countries (his-allow Debenedetti to deal with a period which has not yet obli-English-speaking world: *Napoli per un anno*, the collection of stories which puts Pirandello and the greatest masters of the

Juden himself hints) of several mythological systems: Bacchic, Faustian, Christian. The orphism itself, in the author's words, "se métamorphose en une nouvelle lecture". Its consequences, involving greater or lesser degrees of metempsychosis, at one time or another to all death-rebirth myths available to the Christian. Each of the 200 authors covered here has his person version.

Four: committed to the irrational, these authors scorn any kind of such as acknowledgment of some definition of terms, etc., so that the whole idea of applying rationalism to them is problematic. Five: to cast one's net so wide as to lose sight of the relative importance of each author. The second on Maurice de Guérin and his welcome exceptions: *Stello* is depressing to find Fabre (1808) clutching at the impossible ghost of a *thèse bien faite*. How ironic that the subject of this one, Orpheus, should stand for the transcendent powers of language.

The present book passes the degree of unselectivity beyond which history turns into bookishness.

One misses here, not only wood, but the trees themselves, even the general features of undergrowth. There is never any step back and consider what surely has been a major part of issue were this a thesis in the per sense. Thus: do modern theories of myth enable us to see more clearly through the tangle? Did Romantic poetry benefit in any identifiable way from all the chatter about mythical patrons? And, especially, ultimately in terms of an intellectual development?

JEAN-FRANÇOIS REVEL:
On Proust
Translated by Martin Turnbull
174pp. Hamish Hamilton. £2.50.

French title: *Sur Proust*. J.F. Revel's book of essays on Proust came out in 1960 and was reissued in 1971. M. Revel's approach is of insights and makes Proust finally as more or less a reality. September 2, 1960 and July 2, 1971. Martin Turnbull's translation is admirable, and he has sensibly added a note on Proust's life from Proust himself. M. Revel is forty-eight, and fifteen years author, may not be too young to find himself floundering on the edge of the most exciting names to emerge in recent writing "or as a young man".

THE POWER OF PRINT—4

Publishing and the developing countries

BY T. T. SOLARU

events nearer at hand which affected their lives and were the basis of the present.

By and large, it was this kind of awareness which triggered off publishing for developing countries. As there were no local authors, the gap was filled by enterprising educators and administrators working in developing countries, who used their field of experience in adapting and revising the contents of existing books. At that stage elementary school-books appeared for the teaching of English for use throughout the whole continent of Africa. These

programmes for Education, Agriculture and Agriculture demanded investment of money and manpower, which developing countries could not find from their resources. Therefore, the initial effort was to be taken by other countries more advanced. This was what happened when the League of Nations, in addition to its missionary work, began to start schools to teach literacy and vocational centres for the promotion of hygiene, crafts and agriculture. These "schools" not only produced teachers and evangelists for the mission work, but expanded the source of clerical staff in commerce and the administrative.

This stage, publishing did not develop in developing countries. Just as money and grants had to come from outside, so did books and the apparatus of education. These were not originally published in developing countries. All that was to run off additional copies of the same books already in the metropolitan countries. Thus, the first lessons on English came from the Queen's Printer. Reading books of learning words and phrases like "O my mother, my mother, my mother" and sentences like "The books were European ones and were used to measuring education by the standard achieved through them. To study for, and succeed in passing, the same papers for the Cambridge School Certificate or the College of Preceptors or the matriculation examination of the University of London as the English student, was regarded as the acme of ambition and academic distinction.

Publishing for developing areas, however, took an important step forward. In order to gain an insight into the needs of developing countries, publishers sent representatives from Europe to collect information, and to seek out authors in the developing areas. It was at this stage that I myself came into publishing, after fifteen years' teaching in schools and teacher training colleges. The reading habits of most people, apart from textbooks for passing examinations, were severely limited. The idea of libraries was fostered during the Second World War but they were mainly stocked with information bulletins. Those who went to the few established libraries in large centres were, apart from expatriates, mostly private students.

The reading habit had not been inculcated at school. One textbook subject was the optimum reading list. Even at that time the few supplementary reading materials published to support the textbooks were not bought, or used, in sufficient numbers. The first campaign launched was to get schools, and even college students, to read books outside their prescribed texts. To

encourage a taste for good literature, abridgements of established English classics were published in "retold" editions, to insure that the language and syntax were simple enough.

But all this publishing was still done overseas. There was little or no participation by people of the developing countries themselves. Publishing in the local languages was given some impetus when far-sighted educators—still Europeans—maintained, against local resistance, that the primary school syllabus was unfair to the majority of children for whom primary school education was all that they would ever have. Every child should at least be taught in the primary school in his own mother tongue, and subjects like mathematics, the geography of the British Isles and Empire and English History were better taught at the secondary level.

This policy gave a fillip to the next stage of publishing both for and in the developing countries. The need for books in the local languages gave a stimulus to local authors, who were best fitted to write them. At first such books were published in Europe for these countries, but later publishers opened editorial offices and warehouses and publishing became increasingly possible in developing countries.

There were factors which held up the rapid expansion of books and literature in the local languages. If books were to be published at prices people could afford, the language chosen must be sufficiently widely used to support them. Secondly, its orthography must be agreed. Very often, as in a language area like Igbo, orthography was unsettled for a long time. Even where it was settled, as in Yoruba, budding linguists, both expatriate and local, threatened revisions which, if adopted wholesale, could have put publishing in the local languages back several decades.

Where, fortunately, wise counsels and mature considerations prevail, an increasing body of literature is growing up at the primary, secondary and tertiary levels, while more and more books are beginning to appear for the general public. As publishers establish publishing offices, and local talent becomes increasingly available, local writers are now being published in increasing numbers.

Developing countries are still a long way from publishing general books. The way forward still lies very much in educational publishing. Also, until dependence on foreign raw materials and skills in printing, illustrating and binding is reduced, a good deal of publishing will still have to be done for developing countries. Fortunately, the developing countries themselves now

oping countries diminishing to any large extent, so long as the existing European languages continue to be the language of higher education and of international relations in politics, commerce and industry.

The picture of publishing in developing areas would be incomplete without a mention of indigenous publishing, indigenous both in capital and personnel. As might be expected, there was little book publishing by the local inhabitants of developing areas. The earliest was in the form of small pamphlets, later expanding into the world-famous Onitsha style of anonymous novels. "How to write Letters", all of which were badly printed but supplied cheap reading material.

Today there are a few indigenous publishing companies which, almost without exception, have begun to claim a share of the educational market. With increasing government interest and possible assistance, indigenous publishing houses may have sufficient capital to compete on equal terms for local publishing in developing countries. They will, however, lack the overseas distribution facilities which the European-based companies offer to their local branches in developing countries.

Moreover, the general book market, which is very small in developing countries and involves a large capital outlay, will for a long while prove unattractive to indigenous publishers. But, as local writers increase in numbers and books of local interest in history, literature and the social and economic fields are written, publishing in developing countries will expand. The question of capital investment and of world distribution might be solved through cooperation or liaison with the local branches of the offices of European-based publishers.

Chief Solaru is the manager of the Nigerian branch of the Oxford University Press.

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206pp. Newwied: Luchterhand.
DM 7.80.

Some four years ago, a notorious issue of *Kursbuch* proclaimed, among other things, the death of criticism: hardly an outrageous suggestion, for the art has never been exactly glowing with health in the Federal Republic. Seen crudely, German criticism has long been polarized between the resident newspaper *Grosskritiker*, whose weekly nicket reports regulate the fiction index, and the *Literaturwissenschaftler*, whose elephantine prose transforms a tyro's slim volume into a clutch of "hermeneutic cruces" and "problem agglomerations" virtually overnight. For worthwhile criticism it is generally to the serious "amateurs" (unburdened by the pressures of the weekly review) to whom one must turn, especially to the younger generation of, for instance, Dieter Wellershoff and Heinrich Vormweg.

As his first book, *Die Wörter und die Welt*, showed, Vormweg is exceptional among contemporary German critics both for his intelligence and for his commitment to "new literature", as he prefers to call it. Surprisingly, there is so far only a modest body of theory underpinning progressive German (and Austrian) writing—no doubt partly due to the theoretical reluctance of the authors themselves, as compared with the more "neutral" *romantischer*. *Die Wörter und die Welt* (note that words come before the world), in spite of the limitations of all essay-collections, in fact amounts to one of the first real attempts at fashioning adequate critical tools for "new literature".

Vormweg's premise is, the "materiality" of language. Destroying language does not affect language abstractly, but existence concretely. The critique of reified language is seen as a central task of experimental writing. Clicked, formulae, fossilized images tend to interpose themselves between language and experience; by isolating them from their context (by means of montage, etc), they can be dismantled and rendered harmless. He provocatively maintains not only that such linguistically aware literature is of profound social relevance but that it is more relevant in a technological age than traditional modes.

Eine andere Lesart now defends and develops this beleaguered position, retreating somewhat from the extreme "linguistic" standpoint. The volume opens with a "critique of the portrait"—a genre not easy to bring off. Besides sketching in his intellectual background, this engaging autobiographical essay shows Vormweg's integrity and courage. He confesses to finding it difficult to be wholeheartedly and offensively "left wing", and that it took him some time to realize that West Germany was a class society; this he attributes to the distorting perspective of his own working-class origins. While free from all modishness, he accepts the orthodoxy that literature is of no use to the working class. But he adds the startling rider: "Is this not to be held against the working class, rather than against literature?" Such a view is heresy in the context of current denunciation of "bourgeois" culture and energetic attempts to stimulate German workers to create a literature of the factory floor.

Subversion is the aim of the central essay of the book, "The Transformation of Practical Consciousness", which sets out to remove the ground from beneath the prevailing Marxist-Leninist doctrine of the relationship between literature and society, by recourse to Marx himself. Unsportingly, the text for this raid on the Lukácsian bastion is taken from the *Germian Ideology*: "Language is as old as consciousness, language is the most conscious of all products. Consciousness is . . . a social product." The consequences of this for materialist (as opposed to vulgar-Marxist) literary theory are decisive. Vormweg argues that language is a social instrument rather than a social product, but that it can have a transformative as well as a normative function; this leads him into *Tel Quel* territory, and to an affirmation of their theory of "symbolic economy". According to *Tel Quel*, language can constitute social reality; it "writes things into the economy of the real". This view is both radical and optimistic. In its implication that the writer need no longer (can no longer?) passively reflect society but can mould it, and it supplies a social justification for "new literature", which by emancipating language from the conventionalized—and from metaphysical and history—can explore possible models tomorrow is already present.

as yet unwritten, in today's language. Vormweg can be forgiven a certain defensiveness in his attempt socially to rehabilitate progressive writing, which has suffered hostility and misunderstanding by the critics and complete rejection by the young left. Although his arguments are persuasive, the fact that they ultimately rest on that trendy totem—a "new attitude to language—must not encourage the dangerous presumption that with a neat package labelled "linguistic awareness" (few are such imitatively academic semanticists as Oswald Wiener). The indie element with words (and getting them published)—is also a factor, and is not the least of accusations of hermeneutism. Understandably for his stance, Vormweg inclines to underplay his purely formalist, manipulative aspects. He sees *Sprachspiele* (language-games) as somnolent in recent experimental writing, but they are those of Wittgenstein's *Philosophical Investigations* (which was not published in the Federal Republic until 1960, and has probably had more influence there on writers than on philosophers).

In his closing essay Vormweg predicts that literature has a good chance of surviving, because language "will always pose the challenge of testing it". And he sees writing based on *Sprachspiel* as truly democratic, "classless", because constructed out of material common to all: then—language—rather than on a culture transmitted by the privileged.

Between the theory of *Eine andere Lesart* are interlarded examples of its application: to Helmut Heisenbüttel (still Vormweg's paradigmatic experimental writer), Peter Handke, Robert Creeley, Jürgen Becker, Philippe Sollers and Donald Barthelme, among others—a list indicative of the author's allegiances. Together, *Die Wörter und die Welt* and *Eine andere Lesart*—at once more ambitious and less repetitive—add up, not to a coherent theory of "new literature" (which could scarcely be expected of collected essays), but to a valid set of approaches to it. They contain some of the best criticism to have emerged from the "linguistic" camp; even if the evaluative problems set by experimental writing remain unsolved.

New ways in reproduction

The Penrose Graphic Arts International Annual 65, 1972

Edited by Herbert Spencer
215pp. Lund Humphries, £5.95 (paperback, £3.95).

Now sixty-five volumes old, *The Penrose Annual* has joined its well-known title a rather more pertinent description, *Graphic Arts International*. By skilful design, the jacket isolates this new addition from the old title; the spine and half-title ignore the addition, while the title-page incorporates it on a double-page spread, but in a manner so ambiguous that librarians may find it hard to decide whether the old title has been expanded, or a new sub-title added.

After deciding how to treat the title, many a librarian will find its contents so heterogeneous as to require elaborate cross-references. For among the graphic arts surveyed are books and comics, newspapers and postage stamps, photography and print-making, together with several articles giving technical explanations of new printing methods.

By far the longest contribution is a copiously illustrated study of "A Golden Age of Comics". The story of their development in Britain from 1898 to 1938 is told in an engagingly brisk and informative style by Dennis Gifford, who draws for comics, collects comics, and writes books about comics. So vividly does he conjure up the excitement of

creating and reading them that the sight of his illustrations is at first strangely disappointing. Soon the reason becomes clear. Never were comics printed on such good paper, nor with such uniform technical skill, as the sixteen pages reproduced in *The Penrose Annual*. Not only the look, but the feel and smell of these pages are inevitably different in reproduction.

A better chance for the printers of this annual to show their skill is provided by two excellent articles on print-making. One illustration to an epitaph by John Curtis on the "original print" makes it horrifyingly clear how far a silk-screen print can depart from an artist's original, without his gallery declining to sell it or the artist declining to sign it. Other plates in this thoughtfully worded epitaph show how quickly an artist may lose his sensitivity to the medium used to produce his prints. One artist innocent of this fault is R. B. Kitaj, to whom Mr Curtis devotes a double-page coloured plate, and whom he singles out for special praise in exploiting screen prints with a creative awareness of the potentialities.

Neither Mr Curtis in his epitaph nor John Thompson in "The printmaker and the public" refers to Gemini G.E.L. of Los Angeles, whose sensitive cooperation with artists and inventive methods of producing their prints and multiples, deserve wider recognition. Nevertheless Mr Thompson's article provides

a cool and factual complement to the hard-hitting epitaph by Mr Curtis.

Eric de Maré assures purchasers of this year's *Penrose Annual* that they have acquired a selection of eight gorgeous prints, on almost indestructible plastics paper, by a latter-day Thornton: photographer and teacher Alfred Lammer. A short note by Mr de Maré tells us how the shots were taken. They are indeed gorgeous, but the quality of their reproduction is by no means faultless. Moreover it is questionable whether such a group is shown to best advantage when three bleed-off pairs complete against each other on single openings.

Completely satisfactory illustrations for articles on the graphic arts are all but impossible in a reduced scale, and with a strict limit on the number of colours. Ironically the most impressive typographical specimen this year is part of a sheet from the two-volume *Compact Edition* of the *OED*, supplied as an inset by its printers. The irony stems from the fact that the page is itself a considerable reduction from the original thirteen-volume edition, yet it is astonishingly legible, even without the magnifying glass supplied with the *Compact Edition* by the publishers.

Reductions in scale make it impossible to appreciate the full grandeur and mystery of proportions of some of Henry van de Velde's most successful designs for books; but the article by his fellow Belgian, Fer-

nand Blandin, makes up in scholarship for what cannot be presented visually within the production limitations of the *Penrose Annual*. Although van de Velde worked with other men's types, including some strange early versions of Futura, he none the less achieved as distinctive a style in his books as he did in his other multifarious exploits as a designer.

Several exemplary illustrations accompany Stuart Rose's article on "Stamps by students". A sheet of prizewinning designs by a student at Newcastle upon Tyne Polytechnic shows three stamps in their true size, printed by gravure in colour, with the Queen's head embossed in gold. An admirable design in black-and-white by a student at Kingston Polytechnic is equally well reproduced, and is carefully tipped into the margin of Mr Rose's lucid contribution.

Lucidity is not Robert Norton's strong point in writing about "Display photo-setting in the seventies". He seems to assume that all his readers are printers or publishers of the printed word; but since he makes almost indiscriminate use of first person singular and first person plural, it is not always easy to know what he does mean. He gives a list of manufacturers of display photo-setting equipment, but leaves out a quantity of data which could have made his list as useful as a list given earlier in "The Penrose Survey" of phototypesetting machines exhibited for the first time in 1971.

James Moran also describes some of the machines first exhibited in 1971. Although his article is given the rather broad title "Printing machinery exhibitions", it is in fact almost entirely devoted to IPEX 1971. With an attractive combination of wit and clarity, Mr Moran singles out some of the more pertinent exhibits, notably those which indicated improvements in photographic and lithographic; and the emergence of optical character recognition devices. When these devices have been commercially developed

to the point where they can copy any typewritten or printed text, the days of the compositor keyboard operator will be over. Even now, Mr Moran tells us, the far from immaculate copy, provided that it has been typed on the correct machine, can be sub-edited and then re-optical character recognition so as to produce a tape which he fed into type or photo-composing machines.

A great deal more on the subject of optical character recognition is included in "The Penrose Survey", and M. Granet writes about them in his piece "Technical developments for newspaper industry". He sees devices as having useful applications for classified advertising and also discusses the merits of various keyboard systems which could accelerate the rate at which copy is generated. The role of the computer he foresees as being important in over-all systems control as well as in information retrieval. "The Penrose Survey" already been mentioned, but serves a paragraph to itself. In addition to the subjects just mentioned, it summarizes a deal of data and comment on setting and on new printing methods. Later it comments on developments in British and American newspapers, in the *Times* of which it reveals that the *Times* independent supplements are expected to appear this autumn in entirely new type face. In Europe, which has been mentioned to the board of the *Times* in 1803-1834. Edited by Howard and Peter Coombs. 520pp. Harvill, Kingsmead, £4.50.

John Sinner (1772-1839), the querulous rector of Camerton, a village Somerset, left a journal which was published by John Murray in 1904. Further manuscripts, which were acquired by the British Museum, give occasion for this new edition of the confessions of a man disgraced to his surroundings. A spirited essay on him by Virgilio Woolf is now added as an introduction. "It is difficult (she says) to round, to indulge in pleasant dreams about the quaintness and beauty of old English rural life." The added manuscripts include a "Liber Niger", a Black Book in which the parson gloats about the downfall of a number of his parishioners who had incurred his

Horn of Henty

ROBERT L. DARTT (Compiler):
G. A. Henty
A Bibliography
184pp. Altrincham: John Sherratt and Son. £5.

Robert Dartt sets out to give a guide to the first editions and periodical publications of G. A. Henty, presumably for the collector whose chief concern is to add more titles to his shelves or to discover where he can see the rarer items. In the foreword the author states that he "has not employed the technical terms of book description so as to avoid confusion", but it is doubtful whether the reader would have had any more difficulties if the standardized form of today's bibliographies had been used. It will take a collector far longer to find a rare Henty book or even a more common one in fine condition than it would take to master the "technical terms". In spite of their absence here, the layout of the entries is still rather confusing. After a short title heading one finds the publisher and locations, cover, spine, life-page and contents described in that order, with details of the endpapers and edges at the beginning and end of the cover and spine, where one would expect to find them. The entries are arranged alphabetically, which may help collectors. There are plenty of cross-references; this means that one can look up the name of a magazine and find all Henty's contributions, which will also be listed by their titles. Similarly, titles given to extracts from stories are listed separately with details of their original appearance.

It is regrettable that the book was not checked more carefully, for there are a number of spelling mistakes and other more serious

errors—for example, mis-spelling of dates for *Berlin* in the *British Action for Boys*. At the same time, problems, if in fact they exist, have been cleared up. Three of *Gabriel Allen M.P.* are mentioned in the bibliography, but there is no indication of which works would have been more than the index, which does more than name the titles as appear in the bibliography. It perhaps has been combined with the list of Blackie addresses. Many of Henty's books were printed and issued in the preceding date appearing on the title-page, and this should be indicated where applicable. However, implied in cases where the first American edition precedes the first English edition, extensive duplicated supplementary corrections, a number of which are not indicated, are entirely new ones is available. The author. It should be essential by anyone planning to make much use of the bibliography. The volume would be more usefully described as a checklist of the first English editions of G. A. Henty's works, which Dartt has done his best to find and list in the notes to many of the entries. Here one finds a book or article. Henty's something about Henty. This personal approach makes the book more interesting. When revised with the aid of a supplement it should prove useful to the collector and future bibliographer.

Books received

Shakhs's Heirs. 232pp.

Allen and Unwin. £4.
This is an old little book. The heirs of Shaka deal with are Dingane, Mzilikazi and Lobenguleni. The author also outlines the career of Shaka himself, adds a chapter at the end on his military genius, and provides a brief appendix on the early use of machine guns. Most of the material in the book has been dealt with often before, more informatively in recent years. Donald Morris's *The Washing of the Spears* covers in a masterly way the whole story of the rise and fall of the Zulu nation. Peter Beck's *Path of Blood and The Rule of the Zulu* are two volumes to Mzilikazi and Dingane, there is an inadequate volume in the "Great Battles" series dealing with Isandhlwana and Rorke's Drift, and the story of Dingane has been told many times. The author adds virtually nothing to these accounts, and the setting of the book is confined to the 1850s. Later it comments on developments in British and American newspapers, in the *Times* of which it reveals that the *Times* independent supplements are expected to appear this autumn in entirely new type face. In Europe, which has been mentioned to the board of the *Times* in 1803-1834. Edited by Howard and Peter Coombs. 520pp. Harvill, Kingsmead, £4.50.

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hands (hired) on which to fit paws". There are intriguingly incomplete hints at the provenance of the musical score, that delightful pastiche of Edwardian tunes.

The book is generously, even extravagantly, illustrated, with colour breaking out all over the place. In addition to Beatrix Potter pictures, all of which have been seen elsewhere, there are many production sketches which show how the originals were translated into film terms, and the book concludes with a section of colour stills from the film. These prove that, whatever one may feel about the total effect of the film, the mask-maker, Rostislav Doboujinsky, is a very great craftsman and the true hero of this story.

Classics

Oxford Latin Dictionary. Fascicle III: Domitius Gorgonius. 768pp. Clarendon Press: Oxford University Press. £5.

The welcome appearance of fascicle III of the Oxford Latin Dictionary some months ahead of schedule encourages the hope that publication of the remaining five fascicles may be completed before 1982, the date originally suggested. Less welcome is the increase in price from £3.75 to £5: in comparison the Lewis and Short Dictionary, costing just over £6, is a real bargain. For though inferior in presentation and scholarship, it covers a wider range of Latin and will serve the less pedantic scholars as indispensably as it has served countless generations in the past.

Costume

LISTER, MARJOR. *Costumes of Every-day Life*. An illustrated history of working clothes from 900-1910. 178pp. Barrie and Jenkins. £3.
Two hundred and fifty line drawings show examples of working dress in the widest sense of the term. Each has a full description of the dress illustrated, including the fabrics and colours of the different garments, but no sources or authorities are given. Short chapters summarize the dress of successive periods, dress in general, rather than the dress shown in the illustrations. The book will probably be useful for dressing plays but, as an historical study of working clothes, is negligible.

History

PEARL, CYRIL. *Rebel Down Under*. 199pp. Heinemann. £2.25.
During the American Civil War there was a curious incident in Melbourne in the colony of Victoria, Australia. In January, 1865, the *Shenandoah*, a ship of war under the colours of the Confederate States, sailed into Port Phillip after visiting several ports in the Indian Ocean. The commander of the ship, Lieutenant-Commander James Wadell, asked for permission to refuel before searching for more Union ships. The Consul for the United States in Melbourne, William Blanchard, asked the Government of Victoria to seize the ship as a pirate. This episode used to be discussed by Australian historians as a rather dull question in international law, on the right of a colonial government to deal direct with a foreign power. Now, under the lively pen of one of the greatest wits and perceptive observers of society "down under", the story has come to life. Cyril Pearl has used the events to explore and analyse the colonial society at some depth. It is his probing of the social scene which justifies the expansion into a book of what would otherwise be enough for a learned article.

SAUER, CARL OTWIN. *Sixteenth Century North America*. The Land and People as seen by the Europeans. 319pp. University of California Press (BEC). £5.20.
In his new book Carl Otwin Sauer traverses some well-trodden ground, but traverses it with a difference—the difference of emphasis indicated by his sub-title. He is at all times concerned to know what the native peoples, territories, vegetation and fauna, and the varying local institutions and economies were like. He brings considerable learning, and an

alert but unsentimental human sympathy, to the accounts left by early explorers (and exploiters) of what they saw and did; and the tone and conclusions of his book chime with our belated and very recognition of the many excellences of the Europeans destroyed in North America and the greed and selfishness attendant on their explorations and conquests.

The material is organized in five main sections, dealing with the Atlantic seaboard from the Gulf Coast to Canada, Spanish entries into the interior and the Pacific Coast, the rivalry of the Spaniards and the French in Florida, the not inconsiderable activities of the English, and a final and somewhat chastening review of a "Century of Vain Attempts". There are twenty-one maps and illustrations and a bibliography.

TREHARNE, R. F. *Essays on Thirteenth Century England*. 85pp. The Historical Association. 50p (members), 70p (non-members).

These three lectures were delivered in 1958-61 and are now published posthumously with a certain amount of annotation to bring them up to date. That on the political scene is of particular value for its account of the role and the *esprit de corps* of the Civil Service. The second, a survey of the "rural scene" is more descriptive than interpretative, but with original emphases, for example, on the efficiency of the transport system. The final lecture, on industry, is the most valuable. Historians have tended to allow too little importance to this side of the English economy and the scale of the mining industry is too commonly neglected. It is salutary to be reminded that Edward I's lead mine at Bere Alston employed 700 men, and so may have been the focus of a community of 2,000 people—one of the largest in England. Very useful sketches of the coal, salt and tin industries are provided. These lucid and modest essays reflect wide reading. They provide admirable introductions to their subjects, and give cause for regret that R. F. Treharne died leaving much of the fruit of his research on the thirteenth century unpublished.

Horticulture

FISH, MARGERY. *Gardening in the Shade*. 160pp. Newton Abbot: David and Charles. £2.25.
A guide to the successful growing of those plants, whether shrubs, rock plants, annuals or perennials, which thrive best in a shady garden. First published eight years ago, the book, which includes some attractive photographs, is now reissued in a second impression.

STEVENSON, VIOLET. *Gardening with Green Fingers*. 157pp. Pelham. £2.25.
Economy in the garden, both of labour and time, is aimed at in this collection of hints by a writer with practical experience in commercial horticulture. Lightly written, obviously not for specialist growers but for amateur gardeners with limited time, the book advocates taking full advantage of modern helps such as safe weedkillers and means of improving soil structure without any need for digging.

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Occult

CONWAY, DAVID. *Magic*. An Occult Primer. 286pp. Cape. £5.

Though David Conway has done a good deal of research, *Magic* is a curious mixture of assumptions, information, intelligence and occasional flippantry, written in the usual question-begging idiom. His aim, he writes, is to show that "magic actually works". He describes it in the words of Aleister Crowley as "the Science and Art of causing Change in accordance with the Will"; a resounding definition that could cover most deliberately undertaken human activities. What seems to be meant in this context is the use of certain techniques to produce, among other effects, vivid hallucinations both in the adepts and in others. Mr Conway describes with clarity the subjective side of some of these techniques, but is less good at the magical, hermetic recipes which are few and inadequate. There follows

an "Occult Who's Who", where Blessed Ramon Lull appears as "Raymond Lully", a Spanish alchemist, and St Albert the Great is credited with the discovery of the philosopher's Stone and with the construction of the statue so lifelike that it became endowed with the gift of speech". The entry for Roger Bacon, cited him as saying "the end of all true philosophy is to arrive at a knowledge of the Creator through knowledge of the Created World" and notes that many magicians accept this "as appropriate to their art". But the magicians do not seem to mean what the Franciscan did. With the use of some new verbal definitions the sentence is now interpreted in terms that equate "union with God" with "the apotheosis of the Self": a very significant shift from contemplation to domination.

Religion

DAY, PETER D. *Eastern Christian Liturgies*. 195pp. Irish University Press. £3.

This compilation provides historical and descriptive information about the Armenian, Coptic, Ethiopian and Syrian rites, with the texts, in English, of their eucharistic liturgies. It does not appear to be an advance on existing scholarly works and its pages more than once convey that eccentricity which often accompanies too narrow a preoccupation with religious ritual.

RAHNER, KARL. *Theological Investigations*. Volume VIII: Further Theology of the Spiritual Life 2. Translated by David Bourke. 273pp. Darton Longman and Todd. £3.50.

The presentation of this series suggests a definitive *Summa Theologica* for our time, and this is far from being the case. The ten volumes of the completed series will indeed reflect a distinguished theologian's reflections on the new insights into theological truth which the process of change within the Roman Catholic Church has unquestionably created. But one must look elsewhere for a systematic study of the crucial issues that have emerged in the wake of the Second Vatican Council and the consequent emancipation of Catholic theology from many of the blinkered attitudes of the past.

It would be hardly fair to complain that Karl Rahner is more a collector of his voluminous essays and addresses on a wide variety of subjects (that can indeed be legitimately described as "Theological Investigations") than a systematic theologian who provides a synoptic presentation of the evolution (or revolution, if the term be preferred) that has marked Roman Catholic inquiry during recent years into such matters as the nature of divine revelation, the nature of faith and the constitution of the Church and its ministry. Professor Rahner is of course aware of the process of change, and in the present volume he has much to say that is enlightening on such matters as the veneration of the saints, the new understanding of the role of women in the Church, the situation of the Catholic intellectual and the theology of poverty. His theology is never an abstract exercise, divorced from the living reality of the Church's everyday concerns. "Magic" that can write, too, of the theological meaning of devotion to the Sacred Heart and even of the future (if any) of "the religious book".

Social Studies

ROBERTS, KENNETH. *From School to Work*. A Study of the Youth Employment Service. 168pp. Newton Abbot: David and Charles. £2.75.
This is the most complete survey yet to be published about the Youth Employment Service from when it was founded in 1909 to help school-leavers to find their first jobs. Kenneth Roberts emphasizes the flexibility of the service as it has evolved and the measure of independence

which its officers enjoy. He rightly links the vocational problems of young people with the schools they come from and the industries that most of them enter. It is depressing to read a work about youth employment in which the word "career" is banned as being inapplicable to the working life of most of the population, but this is a fair and challenging comment on our system.

WALLACE, MARTIN. *The Irish*. How They Live And Work. 166pp. Newton Abbot: David and Charles. £2.25.

This factual survey of life in the Republic of Ireland provides a convenient explanation of the organization of central and local government, elections and political parties, and the characteristic state-sponsored Boards. There is useful information on agriculture, trade and industry; some account of the slowly improving welfare services; and a description of systems of education but with little evaluation of their content; and similar chapters on transport and amusements. The influence of the Catholic Church is naturally mentioned, but there is no account of the religious Orders. The general description of the country is so breathless that local characterizations are emptied of meaning. "Cork city has a strong cultural life." Limerick surprisingly has lacked a university." Martin Wallace wrote with more constructive insight in his *Northern Ireland* (TLS, May 28, 1971).

Sports and Pastimes

OGLIVY, DAVID. *Flying Light Aircraft*. 273pp. A and C. Black. £2.50.

Today's private pilot needs to know a good deal about instrument flying, radio, air traffic control, signals, air law, meteorology and height regulations as well as how to handle his aeroplane. David Ogilvy omits none of the aspects of the process by which the amateur acquires a private pilot's licence or of the further skills and accomplishments to which it may lead. Lest this should seem calculated to daunt the aspirant, he points out that, whereas in 1955 there were only 5,000 private pilots in this country, there are now nearly 18,000. He makes an attempt to present flying as an easy option, explains why all the care is necessary and is sound on the technical and scientific facts associated with the sport. The book is a comprehensive introduction, well written.

Transport

O'CALLAGHAN, JOHN. *The Saga of the Steam Ship "Great Britain"*. 190pp. Hart-Davis. £2.60.

The first iron-built ship designed for regular ocean-going voyages, and the first to rely entirely on a propeller for her steam propulsion, the "Great Britain" was the fruit of the imagination and technical genius of Isambard Kingdom Brunel. John O'Callaghan tells clearly and in considerable detail the story of her design and launch and her subsequent career at sea and adds some interesting anecdotes of life on board.

War

MEISTER, JÜRGO. *The Soviet Navy*. Volume 1: 150pp. Volume 2: 152pp. Macdonald. £1.15 each.

These two new volumes in the series "Navies of the Second World War" presented difficult problems to their author. The Soviet authorities have not only kept the official archives closed but also have deliberately distorted what information they have released. It is only the existence of foreign sources, especially German ones, which have enabled Jürg Meister to produce anything approaching accuracy. Between them the two volumes cover major and minor warships respectively; two more are planned, dealing with motor torpedo-boats, submarines and non-combatant vessels. The photographs of each type, the Russian ones usually of poor quality, are supported by detailed descriptions of the ships, their equipment and their careers. This is a welcome addition to the scanty sources of Soviet naval history.

Specialist Booksellers' Announcements

A Bookshop where you are sure to find something of interest. Lists and catalogues issued.
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